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A POLYPHEMUS CYLIX IN THE MUSEUM OF FINE ARTS IN BOSTON

THE vase which is the subject of this paper is important for three reasons. In the first place, it was long thought to be the oldest known vase dealing with the story of Circe; ¹ secondly, it is the only vase dealing with that phase of the Cyclops episode in which Odysseus offers wine to the Cyclops; thirdly, a comparison with two similar vases, to be described later, reveals pretty positively the existence of a hitherto unrecognized vase-painter among the masters of the black-figured technique.²

The vase is an early black-figured cylix, fifteen centimetres high, with a maximum diameter of twenty-one centimetres. It has been put together from fragments, but nearly all of the vase is preserved, the only important missing pieces being the foot and part of the rim, which, however, have been restored. The vase was broken in antiquity and mended with rivets; the rivet-holes show plainly in the drawing.³

The interior is not used for decoration; it is covered with black glaze, with four red lines encircling it. The handles, which are heavy and thick, with a knob at the end of each handle, "strongly suggestive of metal technique," to quote the *Museum Report*, are decorated with an ivy pattern and a heavy red stripe at the top and bottom. Below the painting is a band of lotus, separated from the painting by two lines. This band is interlacing, of alternate buds and blossoms; the buds were originally painted red over the black glaze, and the

¹ Of late, however, older vases have been published dealing with this subject.

² For the excellent drawing which accompanies this article, I am indebted to my very good friend, Mr. Henry L. Whitney, a student of Landscape Architecture in the Harvard Graduate School of Applied Science.

³ The Boston Museum purchased this vase with the Pierce fund in 1899. It is described in the report of the Museum for that year, pp. 59-61, and a photograph of it is published in the Handbook to the Museum (1911), p. 72.

blossoms, with their two pointed calyces, white. Below the lotus are three lines, then a ray pattern. The field of the vase is covered with meaningless inscriptions.

Side A (Fig. 1) represents Circe transforming the companions of Odysseus. There are eight figures. In the middle, Circe, standing in profile to right, holds a cylix, the contents of which she is stirring with a stick. She is nude, her flesh painted white over black glaze. At her feet sits a dog, looking up at



FIGURE 1. — KYLIK IN BOSTON. CIRCE AND COMPANIONS OF ODYSSEUS.

her. Facing her, stand three of the transformed comrades, all nude. The first, who is talking with her and gesticulating, has the head of a boar, but is otherwise human; the second has the head, shoulders, and forelegs of a ram; the third, those of a dog. At the extreme right is a bearded man, running away to right, looking back. His left leg is drawn over the handle, and his foot is in the space under the handle. In the *Museum Report* it is suggested that this is intended to be Eurylochus, but it is more probably a filling figure, as Odysseus is present in the picture. "Eurylochus" wears a chlamys without folds, and open in front, which is decorated with red spots surrounded with white dots. On his breast are two circles of red. Behind Circe, at the left, is another companion, nude, and with the head, shoulders, and forelegs of a boar, who stands looking at

her. Next to him Odysseus comes rushing upon the scene, his arms akimbo, grasping his sword in one hand, and his scabbard in the other. He wears a chlamys, identical in details with that worn by the other man, and has the two red circles on his breast. The last figure at the left is a fifth companion, with the head of a lion (breast painted red), running away.¹

It is side B (Fig. 2), however, which is the more important for our present purposes. It represents Odysseus in the cave of Polyphemos in the act of giving the Cyclops wine to drink. It is the only known portrayal of this subject on a Greek vase, and this is all the more striking because the other phases of the story of the Cyclops are very copiously treated in the vase-paintings. Polyphemos, although his head and the upper part of his body are missing, is easily recognized by his superhuman size. He is nude, the front half of his body painted red. He is on one knee, kneeling to right; his arms are raised. He is evidently in the act of beseeching Odysseus for more wine, as in *Odyssey*, IX, 353-356:

ὡς ἐφάμην, ὃ δ' ἔδεκτο καὶ ἔκπιεν, ἦσατο δ' αἰνῶς
 ἦδὲ ποτὸν πίνων καὶ μ' ἤτεε δέύτερον αὖτις·
 δός μοι ἔτι πρόφρων, καί μοι τεὸν οὖνομα εἰπὲ
 αὐτίκα νῦν, ἵνα τοι δῶ ξείνιον, ᾧ κε σὺ χαίρης, etc.

The head and the upper part of the body of Odysseus are also missing, but his identification is made certain by the oenochoe which he holds in his left hand. He is evidently pouring wine into a drinking-cup. The identification of Odysseus is made still more certain by the presence of his patroness Athena in full panoply behind him. She wears a close-fitting chiton of red, and her flesh is in white overcolor, as is customary in the black-figured technique. She is armed with helmet, spear, and a round shield, which has for its device a swan with spread wings.² This device is nearly obliterated, and can be seen only with difficulty. It was originally in white overcolor. At

¹ I hope, at some future period, to publish an adequate drawing of this side, with another black-figured cylix dealing with the Circe episode, hitherto unpublished and now in Boston, together with a list of all the known vases dealing with this subject.

² For other vases showing this device, see G. H. Chase, 'The Shield Devices of the Greeks,' *Harvard Studies in Class. Phil.* vol. XIII, 1902, p. 124.

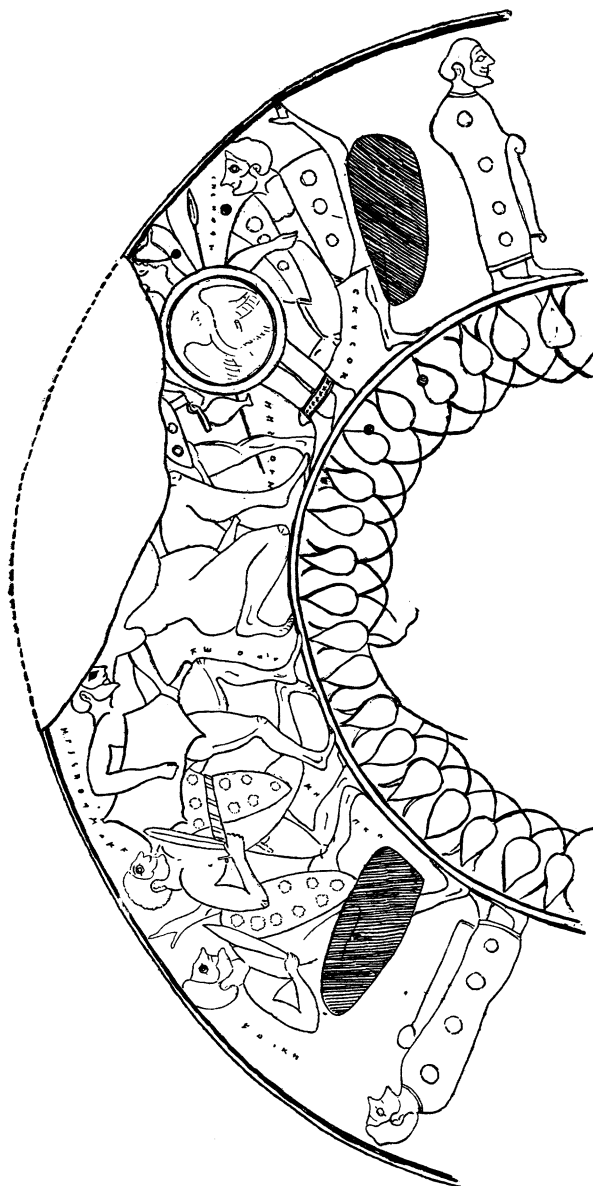


FIGURE 2. — ODYSSEUS AND POLYPHEMUS. DRAWING ON A KYLIX IN BOSTON.

the right of the picture, behind Athena, a man is running away to right. Like the so-called "Eurylochus" on side A, he wears an open chlamys without folds, decorated with red spots surrounded by white dots. His pose is the same, and in all respects he is identical with the "Eurylochus," except that his breast is painted red. Behind Polyphemus, one of the comrades of Odysseus brings up a large wine-skin. He is nude and bearded. Two other companions appear behind him, the first one retreating to left, the second advancing from the left. The left leg of the last comrade extends beyond the handle and his foot is drawn in under the handle. Each of these comrades wears a chlamys, decorated with red spots surrounded with white dots, and each has a sword. They are bearded, like the comrade with the wine-skin, and each has two red circles on his breast. Under the handles, on either side, is a bearded man in a mantle decorated with red spots. There are traces of white overcolor on these mantles.

As I have said before, this is the only Greek vase-painting dealing with this subject, but there are two Etruscan urns¹ and one Roman lamp² on which it appears.

The vases which deal with the two other phases of the Polyphemus episode, namely, the blinding of the Cyclops, and the escape of Odysseus and his comrades from the cave, have often been discussed and listed;³ but the following list will, I think, be found more complete than any that has yet been published. In this article, I have tried not only to include all the vases, so far as I could discover them, but also to group them according to types.

There are seven undisputed vases dealing with the blinding

¹ Brunn, *Urne Etrusche*, I, pl. 86, 1 and 2.

² *Annali dell' Inst.* 1863, pl. O, 3.

³ In chronological order these articles are: H. Heydemann, "Monumenti Relativi all' Odissea," *Annali dell' Inst.* 1876, pp. 347-358, and plate R (deals only with the escape of Odysseus under the ram); J. Bolte, *De Monumentis ad Odysseam Pertinentibus*, Berlin, 1882, pp. 2-16; Jane Harrison, "Monuments relating to the Odyssey," *J.H.S.* IV, 1883, pp. 248-265 (deals only with the escape of Odysseus under the ram); A. Schneider, *Der Troische Sagenkreis*, Leipzig, 1886, pp. 53-65; H. B. Walters, *History of Ancient Pottery*, vol. II, p. 136; F. Mueller, *De Monumentis ad Odysseam Pertinentibus*, Halle, 1908, pp. 2-23.

of Polyphemus. These can be divided into two groups, the first of which can be subdivided into two types.¹

Type I. Polyphemus is awake, contrary to the Homeric tradition. Four vases.

A. He is eating the comrades of Odysseus. Two vases, Nos. 1 and 2.

No. 1. Bibliothèque Nationale 190, a "Cyrenaic" cylix found at Nola, and acquired in 1840. Published in *Monumenti dell' Inst.* I, plate 7, 1, and elsewhere. This vase is to be found in the lists of all the collectors.²

No. 2. Berlin 2123, a late black-figured amphora, bought by Panofka in Naples in 1847, and published by him in *Parodien und Karikaturen*, 1851, plate 3, 12. This vase also occurs in all the lists.³

B. Polyphemus is awake, but not eating. Two vases, Nos. 3 and 4.

No. 3. Archaic crater in the Capitoline Museum, signed by Aristonophos.⁴ This is the earliest signed vase known, and the classification is uncertain, but probably Ionian. It has been frequently published, but best in *Monumenti dell' Inst.* IX, pl. 4. It is found in all the lists.⁵

No. 4. Boeotian skyphos in Berlin, acquired since Furtwängler's catalogue. Published by Furtwängler in the *Arch. Anz.* 1895, pp. 34, 35, and figs. 8 and 9.⁶

¹ Of these seven vases, five are listed in all the previous articles, and the other two (4 and 7 of my list) only by Walters and Mueller.

² Bolte, B; Schneider, B; Mueller, 2.

³ Bolte, F; Schneider, D; Mueller, 5.

⁴ Various theories have been propounded as to the correct spelling of this name. The reading of the inscription is kept by Klein (*Euphronios*, p. 73, note 1, and *Meistersignaturen*, p. 27); by Arndt (*Studien zur Vasenkunde*, p. 3); by Heydemann (*Annali dell' Inst.* 1878, p. 228); and by Benndorf (*Griech. und Sicil. Vasenb.* p. 53, note 273). Aristonomos, the first emendation suggested, was substituted by Foerster in publishing the vase (*Annali dell' Inst.* 1869, pp. 169 f.). Aristonous is adopted by Bolte (*De Mon. ad Od. Pert.* p. 5); by Ramsay (*J.H.S.* X, 1889, p. 187); and in the latest article, that of Ducati (*Mél. Arch. Hist.* XXXI, pp. 1-2). Aristonothos is read by Wilamowitz (*Hermes*, XXII, 1887, p. 118, note 1); by Kretschmer (*Griech. Vaseninschr.* pp. 10-12); and by Mueller (*De Mon. ad Od. Pert.* p. 3). Ariston, the Coan, is suggested by Dümmler (*B. Ph. W.* VIII, 1888, p. 17). For my part, I read Aristonophos.

⁵ Bolte, A; Schneider, A; Mueller, 1.

⁶ Mueller, 4.

Type II. Polyphemus is asleep. Three vases, Nos. 5, 6, and 7.

No. 5. British Museum B154, a black-figured amphora, "showing Chalcidian influence" according to Walters in his catalogue of the black-figured vases in that Museum. Best published in the *Monumenti dell' Inst.* X, pl. 53, 2.¹

No. 6. Louvre F342, a black-figured oenochoe from the Campana collection. Published in *Gaz. Arch.* 1887, pl. 1.²

No. 7. A red-figured calyx crater in the possession of Sir Francis Cook at Richmond. Published by Winter in *Jb. Arch.* I. 1891, pl. 6. Furtwängler argues that this vase is of South Italian manufacture,³ and it certainly seems to be influenced more by the Cyclops of Euripides than by the Odyssey.⁴

Besides these examples, two other vase-paintings have sometimes been thought to represent the blinding of Polyphemus, though this interpretation is disputed and seems to me incorrect. For the sake of completeness, I have included these, and given them numbers.

No. 8. Fragment of a "Cyrenaic" cylix found at Orbetello, and described by Helbig in the *Bulletino dell' Inst.* 1869, p. 34. The present location of this fragment is unknown. It has represented upon it four figures in procession, as in the Bibliothèque Nationale vase, but Polyphemus is missing. Furthermore, it has a curious inscription, ζΥΞΙΞ, reading from right to left, which cannot be satisfactorily explained if we believe it to be a Polyphemus vase. Mueller⁵ reads this inscription to mean Perseus, and argues that the vase deals with a myth of that hero. There are two valid objections to this theory: (1) the letters do not spell Perseus, and I know of no dialect which could allow such a spelling; (2) it is hard to find a myth that would agree with the representation on the vase. An explanation that I have not seen offered anywhere, is that the vase portrays a religious procession, and that the inscription should be restored ζΥΞΙΞ [ΙΗ], i.e. *ιερεύς*, "priest."

No. 9. Fitzwilliam Museum 43, an Ionian amphora, published by E. A. Gardner in his *Catalogue*, pl. 6. This vase,

¹ Bolte, D; Schneider, C; Mueller, 3.

² Bolte, E; Schneider, F; Mueller, 6.

³ *Masterpieces*, p. 109, note 8. ⁴ Mueller, 7. ⁵ *De Mon.* etc., p. 6, note.

which was formerly in the Leake collection, had been at one time repainted and restored to represent the blinding of Polyphemus: but a careful examination clearly proved that the original drawing had nothing to do with the story of the Cyclops.

There are no less than twenty vases that have been attributed to the escape of Odysseus under the ram, and the majority of them are undisputed, only two being in doubt.¹ These vases can be divided into six groups or types.

Type I. Odysseus and his comrades escaping under rams. Polyphemus is in the picture, and his cave is indicated. Nos. 1 and 2.

No. 1. Black-figured lecythos in the Rhousopoulos collection, in Athens. Published in the *R. Arch.* XXXI, 1897, pp. 28 f. and figs. 1 and 2.²

No. 2. Red-figured cylix in the Castellani collection in Rome. Published by Miss Harrison in *J.H.S.* IV, 1883, fig. 3, to face p. 252, and p. 255, fig. 4.³

Type II. Polyphemus is omitted. Nos. 3, 4, 5, 6, 7, 8, and 9.

No. 3. Fragment of a hydria of archaic ware found at Aegina, and now in the local museum. Published in *Ath. Mitt.* 1897, pl. 8, and pp. 324 f., figs. 40, 41, and 42. The ware is like the "Rhodian," but may be of local manufacture.⁴

No. 4. Black-figured oenochoe, "in the Municipality collection" (to quote Miss Harrison), Florence. Published by Miss Harrison in *J.H.S.* IV, 1883, p. 261, fig. 5.⁵

No. 5. Black-figured lecythus formerly in the Trabbia collection in Palermo, but now lost. Published in *Monumenti dell' Inst.* I, pl. 7, Nos. 3 and 4.⁶

No. 6. Munich 755 (Jahn): 1885 (present numbering),⁷ a black-figured lecythus, found at Gírgenti. Unpublished.⁸

¹ See p. 5, note 3. Chronologically, the lists for this phase are: Heydemann, with 12 vases; Bolte, with 13 vases; Miss Harrison, with 14 vases; and Mueller, with 18 vases. Schneider uses Miss Harrison's list.

² Harrison, 1; Mueller, 2.

³ Bolte, a; Harrison, 14; Mueller, 18.

⁴ Mueller, 1.

⁵ Heydemann, h; Bolte, L; Harrison, 2; Mueller, 17.

⁶ Heydemann, c; Bolte, F; Harrison, 3; Mueller, 9.

⁷ J. Sieveking, *Führer durch die kgl. Vasensammlung zu München*, 1908.

⁸ Heydemann, e; Bolte, E; Harrison, 4; Mueller, 8.

No. 7. Munich 1056 (Jahn),¹ an Etruscan panel-amphora, in imitation of the Attic black-figured technique. Published in Micali, *Storia*, pl. 99, No. 10.²

No. 8. British Museum B687, a black-figured lecythus from the Canino collection. Published best in *Gaz. Arch.* 1888, pl. 28 b.³

No. 9. Karlsruhe 167, a celebe of the late black-figured technique. Published by Miss Harrison in *J.H.S.* IV, 1883, pp. 248 f. and figs. 1 and 2.⁴

Type III. Odysseus and Polyphemus. Only the fore part of the ram appears. Nos. 10, 11, 12, 13.

No. 10. British Museum B502, a black-figured oenochoe, published by Miss Harrison, in her *Myths of the Odyssey*, pl. 6 b, and in *J.H.S.* IV, 1883, p. 263, fig. 6.⁵

No. 11. Athens 772, a black-figured oenochoe, published in *R. Arch.* XXXI, 1897, p. 31, fig. 3, and Heydemann, *Griechische Vasenbilder*, pl. 8, No. 2.⁶

No. 12. Berlin 1913, a black-figured oenochoe of the olpe type. Published by Raoul Rochette, *Monuments Inédits*, pl. 65, No. 1, and Overbeck, *Gal. Her. Bildw.* pl. 31, No. 5.⁷

No. 13. Louvre A482, a black-figured oenochoe from the Campana collection, published by Pottier, *Vases Antiques du Louvre*, vol. I, pl 18.⁸

These vases are, as will be noticed, all oenochoes, and look as if they might all have been made in the same atelier.

Type IV. Same as Type II, with the addition of supplementary figures. Nos. 14, 15, and 16.

No. 14. British Museum B407, a black-figured cylix found at Naucratis, and put together from fragments. Unpublished.⁹

No. 15. Fitzwilliam Museum 67, a black-figured "Klein-

¹ Since this was written, Sieveking's admirable catalogue of the Munich vases, vol. I, has appeared. This vase is there described and illustrated, with the number 832.

² Heydemann, d; Bolte, G; Harrison, 5; Mueller, 12.

³ Heydemann, f; Bolte, D; Harrison, 6; Mueller, 7.

⁴ Heydemann, g; Bolte, H; Harrison, 7; Mueller, 13.

⁵ Harrison, 8; Mueller, 4.

⁶ Heydemann, a; Bolte, B; Harrison, 9; Mueller, 5.

⁷ Heydemann, b; Bolte, A; Harrison, 10; Mueller, 3.

⁸ Bolte, C; Harrison, 11; Mueller, 6.

⁹ Mueller, 11.

meister" cylix, formerly in the Leake collection. Unpublished.¹

No. 16. Würzburg 270, a black-figured "Kleinmeister" cylix, published (but not listed) by Heydemann, in *Annali dell' Inst.* 1876, pp. 347-358, and pl. R.²

Type V. Combination of Types III and IV. No. 17.

No. 17. Bibliothèque Nationale 280, a black-figured lecythus, published in De Ridder's *Catalogue*, vol. I, p. 189, fig. 30. This vase has never been listed before.

Type VI. Miscellaneous vases. Nos. 18, 19, 20.

No. 18. Black-figured oenochoe in the Nowikow collection, Kertsch. Mentioned in the *Arch. Anz.* 1897, p. 7.³

No. 19. Vase of unknown form seen by Welcker, and mentioned by him in his *Alte Denkmäler*, vol. V, p. 235.⁴

No. 20. St. Petersburg 870, a Calene phiale, with Odysseus bound under the ram modeled in relief inside the vase. Unpublished.⁵

This ends the Greek vases that deal with the story of the Cyclops. But the Boston cylix has another definite point of interest besides its unique position among the vases that portray this story. In studying the vase, I was at once struck by its peculiar shape, with its heavy, knobbed handles, and by the traces of an abundant use of overcolor. In an idle way I took up various catalogues of vase collections, and to my surprise and gratification, I found that the Berlin and Munich collections each had a vase of this same shape. I then took up the question of technique, and have arrived at some rather surprising and very interesting results.

Let us first take up the Berlin cylix, No. 1672 in Furtwängler's catalogue, where it is classified by him as Chalcidian. Of it he says that there is much red and white overcolor on the varnish; that the inside is simply covered with the black glaze, with red stripes running round it; and that red runs also around the rim. All this corresponds *exactly* with the Boston

¹ Heydemann, k; Bolte, K; Harrison, 12; Mueller, 15.

² Bolte, M; Harrison, 13; Mueller, 16.

³ Mueller, 10.

⁴ Heydemann, l; Bolte, J; Mueller, 14; rejected by Miss Harrison.

⁵ Heydemann, i; not in the lists of Bolte and Mueller, and rejected by Miss Harrison.

cylix. These coincidences, and others to be shown later, make it probable that the foot of the Boston vase should be restored as in the Berlin cylix, *i.e.* in black glaze with a red band round the foot. The handles of the Berlin cylix are varnished, with the edges and knobs of red. Traces of varnish with applied red can be found on the tops and bottoms of the handles of the Boston vase. In the Berlin vase, however, there are no figures painted in under the handles.

The painting on each side of Berlin 1672 represents in each case a combat between two warriors (Zweikampf). Furtwängler gives a very full description of the different figures. It is sufficient to say that while one side represents a fight over a fallen warrior, on the other side only two warriors are represented, one of whom is forced to the ground by his stronger opponent. On each side a woman is represented as a filling figure, and there is a flying eagle on each side. Common to each side, also, are a number of peaceful men clad in mantles, who may in each case be supposed to be onlookers.

Let us now take up the points in which this vase resembles the Boston cylix. In each case it is to be observed that the woman wears a *red* chiton. Wherever the chlamys is worn (*i.e.* on the women and the quiet figures) we should observe that it is decorated with *red spots surrounded with white dots*. Now, on the Boston vase, in the Polyphemus scene, we have noticed that Athena wears a red chiton; so that this is a marked similarity to the Berlin vase. But still more important is the treatment of the chlamys; for the two vases exactly correspond in this particular.

This seems to show pretty conclusively that the Boston cylix and Berlin 1672 are the work of one and the same man. But there are several other points of resemblance. Under the frieze there is a band of lotus on the Berlin cylix that is absolutely identical with that of the Boston vase, that is, with red buds and white blossoms. No ray pattern, however, appears on the vase in Berlin as on that in Boston.

To sum up: the similarities in technique between the two vases are: (1) the abundant use of overcolor; (2) the treatment of drapery without folds; (3) the ornamentation of the chlamys with spots of red surrounded with white dots; (4) the

use of a red chiton for women; (5) the exact correspondence of the lotus pattern in the two vases; (6) the absolute similarity of the treatment of the inside of the two vases; (7) the unusual shape, with its heavy, knobbed handles. All this proves conclusively, in my opinion, that Berlin 1672 and the Boston cylix were made by the same potter, and painted by the same painter. If this is so, then it seems as if Furtwängler must be mistaken in calling this vase Chalcidian. For, assuming that it is, and that my premise that it and the Boston vase are the work of the same hand is correct, then we should expect that the inscriptions on the Boston vase would have some meaning, for this is the rule with Chalcidian vases. But these inscriptions are meaningless, proving that the Boston vase is Attic. Then so must Berlin 1672 be Attic, if my theory is correct, and I think I have shown from similarities of technique that it is. A better title, therefore, for the Berlin vase would be "Attic, with Chalcidian influence," or "Attic, with Oriental influence."

Let us now turn to the Munich cylix. It is of the same shape, with heavy, knobbed handles, and is No. 335 of Jahn's catalogue.¹ The subject, which is the same on each side of the vase, is of a Dionysiac nature. There are six figures. In the middle of each side, Dionysus, with a drinking-horn in his left hand, and a vine in his right, walks to right, looking behind him at a nude, bearded satyr, who runs toward him, carrying a wine-skin full of wine on his left shoulder. Dionysus wears a white chiton with red spots, and a black himation decorated with red spots surrounded with white dots. The satyr is followed by a woman, clad in a black, sleeveless chiton, decorated with the red spots surrounded by white dots, and with a red fillet in her hair. Her flesh is treated in white overcolor. Behind her, a nude satyr, with red hair and beard, stands looking at her in astonishment. In front of Dionysus, a nude, bearded satyr pursues a woman, clad exactly as the other is clad, who runs off to right. Her pose is exactly the same as the "Eurylochus" of the Boston cylix. Below, a band of lotus, with black buds and red blossoms, runs around the vase; below that,

¹ Its present number in the Pinakothek is 2016. See p. 8, note 7. In referring to this vase, I shall use its present number.

three lines, then a meander, then three more lines, and then a tongue and ray pattern, the tongues of alternate red and black. The handles are of black varnish, with applied red on the tops and bottoms, and on the tops of the knobs. Under the handles there are satyrs. The field of the vase is covered with meaningless inscriptions. The vase is published in Lau, *Die Griechischen Vasen*, pl. 18, 1.

The similarities in technique between this vase and the Boston cylix are: (1) the abundant use of overcolor; (2) the treatment of the garments without folds; (3) the use of the red spots surrounded with white dots; (4) the presence of many meaningless inscriptions on the field of the vase; (5) the relative similarity of the lotus patterns in the two vases; (6) the drawing in of figures under the handles; (7) the unusual shape, with the heavy, knobbed handles. With all these points of resemblance, I think it fairly safe to assume that the treatment of the inside of the Munich vase is identical with that of the Boston cylix. I therefore firmly believe that Munich 2016 (as it is numbered now) belongs with Berlin 1672 and the Boston cylix in a class by a hitherto unrecognized master, whose characteristics seem to be the abundant use of overcolor, the decoration of garments with red spots surrounded with white dots, and in the cylix, the use of heavy, knobbed handles, "strongly suggestive of metal technique."¹

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¹ I wish here to repeat my obligation to my friend, Mr. Henry L. Whitney, without whose help I could not have presented this paper in any satisfactory way. Above all, however, I am indebted to Professor George H. Chase for his many suggestions and his constant encouragement, and to Mr. L. D. Caskey of the Boston Museum of Fine Arts for his permission to publish this very important vase.